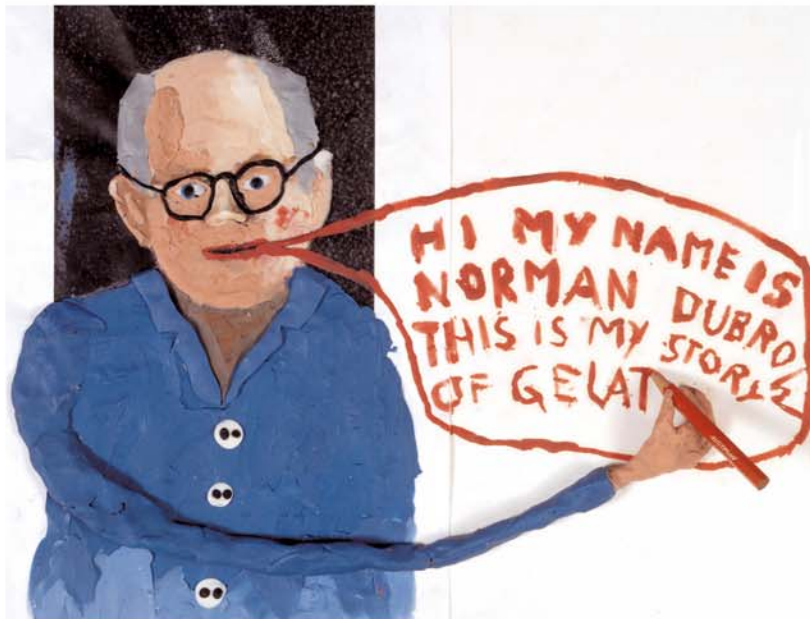


# Gelatin is getting it all wrong again!



New York based Art collector Norman Dubrow is the host of the International Dubrow Biennale, where he shows treasures of his collection. Gelatin met him in the year 2001 listening to his lecture „Newer than New“. In exchange Mr. Dubrow visited four lectures of Gelatin to surprise them with some profound essays about their talks.

## Four Gelatin Lectures Leo Koenig Gallery Sept./Oct. 2001

The lectures took place in a theater built by Gelatin, 359 Broadway (between Franklin and Leonard Streets, New York City). Gelatin built the theater of found wood, including a lot of doors. It was a half-circle in shape, and it had a mezzanine, 1st balcony, and in some places, a 2nd balcony. People also had orchestra seats against the curved wall of the structure. Closing the half-circle was the wall of the gallery. The lectures by Gelatin took place on the half-circular floor space, with panels on the wall to paint on, draw on, and attach things to. The theater was very solidly built, and did not shake or creak at all as people walked through it to take seats.

### Lecture #2 „Voyage to Hawaii“ or „Volcanoes“

This was a lecture by Gelatin on Sept. 27, 2001, at 8 PM. It was the 2nd of 4 lectures given by Gelatin on successive Thursday evenings. For the purpose of the „Voyage to Hawaii“ lecture, Gelatin had put on the wall 2 1/2 sheets of plywood each 4x8 feet, making a total panel about 10x8 feet that started about 1 1/2 feet above the floor. The lectures by Gelatin were about performances they had done or were going to do, and things they had built, or were going to build. Gelatin told me that „Voyage to Hawaii“ was inspired by a dinner they had been to in the home of collectors Ranbir Singh and his wife. Mrs. Singh collects Hawaiian shirts. They all put on shirts from her collection and danced to Hawaiian music until 3 AM. The lecture on Sept. 27, 2001 was preceded by an exquisite drawing/collage „Voyage to Hawaii“ that I saw and bought a few days before the lecture. The 4 members of Gelatin slid into the lecture area on a 4-man surfboard that they made. They were dressed for a Hawaiian beach. Ali and Tobias were dressed only in swim trunks made from a plastic bag printed with a tiger skin design. Florian wore a grass skirt and a brassiere made from 2

front of the panel 6 1/2 or 7 feet above the ground was a board (actually, 2 boards taped together) that they were going to stand on to work on the panel. Ali was the main person working up there, but Tobias was up there to do the corner where it says „Perth A“ (Australia), and in the end Florian walked up to push the bottles with fluids in them. The sky was made with blue tape. The photographs of the guys were made before the lecture specifically to go on the panel. The clouds are the white paint on the

Attached to the panel on the right side is a box that holds a child's watergun made of orange and green plastic. A tube of clear plastic leads from it to the top of the volcano. For magma they used ketchup. During the lecture they pumped air into the containers, which built up pressure within them. Then, they pressed a trigger, and the ketchup rose in the tube and came out of the mouth of the volcano and splattered the ceiling. On the left side of the panel was a bottle wrapped in red

other one contained green ketchup. They were squeezed by hand and shot on the floor.

At bottom left was a shelf with jars containing acrylic colours - gold, red, yellow, brown - that they used to paint the panel during the lecture. On the right is another shelf with other paints - black, blue - and a spray glue in the aerosol can. They used the role of toilet paper to clean their fingers.

Hanging from the orange and green plastic watergun was the wire with handles used to cut the palsticine volcano in half.

There was also a tape dispenser, and there were rolls of red, blue, brown, and black tape on the shelves.

They were busy putting on coloured tape during the lecture.

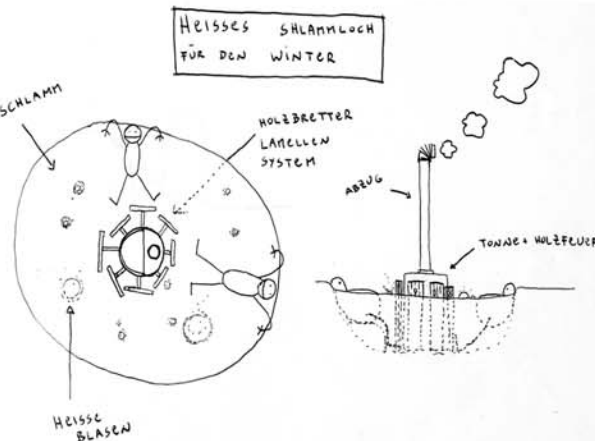
Hanging from the shelves were paint brushes, some of which were used during the lecture, and others not used.

The lecture started with the guys doing something to a dark grey cone of plasticine that was on a table. Two of them took the wire that had handles at the ends, and sliced vertically down through the center of the cone, when they reached the bottom, they then pulled the wire horizontally. That two halves were then moved apart to reveal a red, yellow, blue, and black core within the cone. This represented the main vent and branch pipes of the volcano filled with magma, getting ready to burst out as lava.

During the lecture they told how they descended to the volcano to the center of the earth. This idea of vertical descend and ascend was incorporated in different projects they had done around the world, one of which was the Human

Elevator that they created in 1999 back of the Schindler House in Los Angeles. The Human Elevator was one of the things painted on the panel. They explained how they built a shaft with 3 or 4 levels, and at each level stood 2 bodybuilders facing each other. A volunteer stood on the ground in the shaft, and he (or she) was picked up by a pair of bodybuilders, who passed him (or her) to the 2 bodybuilders above them, and so on until the volunteer was on the roof. This trip took only seconds to take. Over 100 people traveled the Human Elevator during this performance.

After going to the center of the earth down the volcano, they then tunneled through the earth until they came out at the other side of the world - China. The panel shows China, with a lot of little men in coolie hats running around. The panel also shows the tunnel through which the Gelatin guys are crawling to China. They did something related to this in Perth, Australia, and they told us about this in the lecture. They were given an empty store that used to be a record store. They removed floor boards for an area about 2x3 feet, and dug a vertical shaft in the sand about 7 1/2 feet deep. Then, if they dug a horizontal shaft to the left they would have ended up under a Chinese jewelry



coconut shells. Wolfgang wore a pair of pants and a Hawaiian shirt. At the time that they slid in on the surfboard the panel already had some imagery on it. They had done some preparation on it 2 days before, at the same time my drawing/collage was made. It already had on it the sky, the volcanoes, the map of China with the little Chinese men, the heart, and other things. In

plywood showing through cutouts in the blue tape. The plywood panels were found down in the basement. They are of low quality and have knots and other defects. gelatin works with material found wherever they are. The plywood is painted with white gesso. The volcano is made of brown cardboard, and it is glued on and screwed on to the panel.

tape that represented a magma pocket. In it was some kind of red Hershey syrup. They squeezed it, and the red syrup shot out and splashed over everything. On a platform a little bit higher was a bottle of ketchup that was used to fill up the ketchup gun. There are 2 upside-down bottles connected to clear plastic tubes. One contained red ketchup and the





store; if they dug to the right they would have ended up under a Chinese restaurant. They thought it was much nicer to end up under a Chinese restaurant. So, they dug a shaft horizontally, and then up, until they were under the floorboards of the Chinese restaurant, but they did not actually remove any floorboards and enter the restaurant. This was part of a children's festival that Gelatin was asked to participate in. Just to the left of the Human Elevator, Gelatin sketched in black paint something that they built in Summer 2001 for the Sonsbeek festival in Arnhem, Holland. They dug there a large pit in the ground, and in this pit they put a stove that they made out of 2 oilcans. The pit was filled with water, and to prevent the stove from floating away, it was weighted down by a concrete weight attached to its base. The pit could accommodate 10 people, some seated on benches and some standing. The stove was powerful enough to heat the water to a scalding temperature, so it had to be kept on low flame. Hardwood was used as the fuel for the stove. The only thing that stuck out above the ground level was an exhaust pipe, and they showed the sticking out of the grass in another sketch on the panel. This project was a logical one to include in a

lecture about volcanoes, because in volcanic regions there are hot springs and bubbling pools of mud. If magma is near the surface of the earth, surface water trickles down layers of rock until it is heated by the magma; then, the hot water rises to the surface through channels in the rock. On the panel is a photocollage in the form of a heart. In the middle, is the space in the Leo Koenig gallery which Gelatin was using as there studio. On the panel, it symbolizes the heart of the earth where the magma comes from - where the heat is stored, or even where it is generated. The heart also symbolizes desire. If you have a volcano you have eruptions - which come from the heart - it could be eruptions of desire. Gelatin's work comes from the heart.

**Lecture # 4  
"Vacuum Packed"  
Oct., 11, 2003**

The seats of the theater faced a wall, between the wooden structure and the wall was a semi-circular space. There was something already on the wall at the start of this lecture. It was a clear, unmarked sheet of clear plastic about 10 to 12 feet wide. It was taped to the wall with wide silver colored tape along about

80% of the perimeter of the sheet. The participants in the lecture were the 4 members of Gelatin, and their friend Anthony. The 4 Gelatin guys wore white T-shirts and pants, and Anthony wore a white T-shirt, white briefs, and a



red cape. The lecture began with Anthony coming into the lecture area carrying one of the Gelatin guys in his arms, then he went out to get the 2nd, then the 3rd, and then the 4th Gelatin guy, carrying each one in his arms. It was surprising and amusing because Anthony is smaller than any of the Gelatin guys. The cape he wore suggested that he was a Superman type, and he surely has to be

strong to do what he did. Of course, all talking stopped in the audience as this amusing event occurred. Gelatin told me that they always make dramatic entrances as a way of immediately grabbing the audience's attention.

sed person could breathe outside air through his mouth. Then, using an offstage pump, air was sucked out of the space between the plastic sheet and the wall. The plastic sheet began to hug Tobias's body tighter and tighter. By a prearranged hand signal Tobias could indicate whether he wanted the suction increased or reduced. After a few minutes, Tobias's body was tightly enough held by the plastic sheet so that the ladder could be removed and he hung suspended on the wall several feet off the floor. I was reminded of sculptures of the crucified Christ. Tobias was helpless and the other members of Gelatin could do anything they wanted to about him - and they did. The other 3 Gelatin guys used colored markers to draw on the plastic sheet a new body over his real body. They gave him a grotesque set of genitals and sagging breasts. Over his closed eyes they drew a pair of white open, alert eyes. I was reminded of Egyptian mummy cases that make the dead person within them sleep alive. But, my main reaction was to shudder, because I thought of torture devices where a live person is encased within a shell painted to look like a happy, alert person. The Gelatin guys gave Tobias a complete body on

the plastic film, and wrote all kinds of things about him. When they were finished, they put the ladder back under his feet, let the air back in, loosened the tape and Tobias stepped out, none the worse for the experience. Gelatin then asked the audience for a volunteer who was willing to participate in the same experience. A very pretty young blond girl in a red dress volunteered. Repeating the same procedure, they trapped her against the wall suspended above the floor directly underneath the body of Tobias that they had drawn on the plastic sheet. They then drew some feminine things on the body. Then, the girl volunteer was released out of the plastic encasement.

**Norman Dubrow**

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